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THE ARTISANAL TURN AS ANOTHER SEARCH FOR THE "LOST TIME" (PROUST) BY UKRAINIAN INTELLECTUALS AND THE PLANES OF ITS REPRESENTATION

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Abstract. In the proposed study, the so-called "artisanal turn" is comprehended in the context of the metamodern cultural and philosophical paradigm, the peculiarities of the metamodern situation in philosophy and art. Invoking arguments of domestic authors who study metamodern ideas in domestic scientific thought, their influence on the state of modern culture and art, it is proved that reflections on the peculiarities of cultural and artistic life go beyond postmodernism and require addressing the situation of metamodernity. The overlap in traditional, postmodern and metamodern cultural codes testifies in favor of metamodernity as a cultural stage of the development of society and a philosophical trend reflected by cultural metamodernity in connection with the "artisanal turn" in art. Because this turn is a new look at people, culture, new avant-garde aesthetics, original artistic styles. The metamodern artistic paradigm is a new modality of the transdeductive relationship of people to things and transindividual relationships between people, and a cosmic artisan is a relational subjectivity. Art "returns" to the artisanal age of the sixteenth century Middle Ages, which leads to the deceptive illusion of craftsmanship as a sphere of realization of personal authenticity, both from the point of view of theory and artistic practice, but in this there is more of a modern alchemical minimalism, analogous to the mode of activity of the cosmic artisan described by Deleuze and Guattari with his or her inherent manneristic virtuosity which was truly new.

The discussion of the issue of the "metaphysics of the artisanal turn", the return of craftsmanship and mannerism in modern crafts helps artists clarify their place in culture and assert their professional authenticity through created artistic values, and for philosophers the concept of the "artisanal turn" illuminates its main meaning and specific meanings, subjective and objective parameters, a logical and emotional component of a fundamentally new aesthetics of beauty, which was initiated by the surrealism of the 20th century.

Keywords: artisanal turn, artisan product, experience of time, cosmic artisan, ecology of creativity, relational subjectivity, non-anthropocentric reality, neo-artisan, metamodern.

Relevance. The "metaphysics of the artisanal turn" involves the study of what is beyond the perceived, what can be perceived, and involves a close connection with fundamental questions about the nature of reality and the essence of being. Turning to phenomenology in understanding the "metaphysics of the artisanal turn" as a phenomenon related to an individual, that is, not to the

object, but to the subject, with his/her own emotions and personal perception. Unlike classical theories, which connect aesthetic categories with the object, delineating them according to certain laws and rules, phenomenology defines them according to the attitudes of the recipient.

As Kant and neo-Kantians believed, we build the surrounding world from our perceptions and concepts, breaking the traditional scheme of "theory-practice". The introduction of a non-anthropocentric reality is possible through the object-oriented ontology and plastic relativity of a cosmic artisan with his manneristic virtuosity combined with modern crafts. Bringing the title of Marcel Proust's masterpiece "In Search of Lost Time", analyzed quite extensively by Deleuze, Guattari and other authors creating the tradition, into the title of this article allows to use analogies from the associative series of machines, which are not only machines producing signs, changing the causal and logical order of reality, its reproduction and anticipation of this reality with images, but also the images of a mechanized person, starting with the "machine man" of the times of Julien Offray de La Mettrie (17th century).

The image of a "man-machine" seems to us to be a good metaphor for the images of today's man-engineer in the situation of engineering, practically, all life strategies and threats from artificial intelligence. In national history, such a person's search for their predecessor in the intellectual and artistic space is always untimely, associated with efforts to "catch up" with time and "fit" into modern intellectual discourses, using intellectual resources popular in Europe in the 70s and 80s of the last century. Its continuation is the situation of metamodern in culture and metamodernism in philosophy. This allows us to arrange an "echo of ideas" and consider the situation in its genesis.

The search for applied fields by philosophy as the realization of the desire to survive is possible, according to Deleuze, through the aestheticization of philosophy, which gives it a chance to survive in the confrontation with stronger competitors — physics, biology, computer science. The collection "G. Deleuze: Enteretiens inedits. Aix-en-Provence" represents a number of authors with their vision of the problem and critics of Deleuze's views: P. Klossovsky criticizes Deleuze for replacing philosophy with science fiction, aesthetics with applied physiology, art

with pathological phantasms.

J. N. Viarnet considers Deleuze a philosophizing artist and a doctor who creates a new, intoxicating lifestyle. He compares the trajectory of his thought with the adventures of the heroine of the children's book "The Misfortune of Sophie", but Deleuze's Sophie is Sophia, wisdom, philosophy, who gradually loses her mind, turning into a madwoman.

P. Fedida considers "Anti-Oedipus" as a philosophical and aesthetic analogue of "Alice in Wonderland" — a schizophrenic fairy tale that turns writing itself into an erogenous zone (Deleuze, 1980, p. 90–91). The aestheticization of philosophy was accompanied by the technologies of "care for oneself" (M. Foucault) through the aestheticization of oneself; by declaring "ends", starting with the "end of history" (F. Fukuyama), then the end of the author, reader, writing, philosophy, art. Postmodernism tries to "save" the situation, reviving on a different basis everything that "died". Life "after death", as Maria Kul'taieva coined in relation to the "death of philosophy" with a knife in the back, is also characteristic for the modern art (Культурова, 2011, с.70–84). Its "revival" is its transformation into general media literacy, when all the past is the potential of the present. Here, existentialism opens up new possibilities for the "metaphysics of the artisanal turn", emphasizing that individuals perceive the world in their own way, therefore aesthetic categories acquire an individual dimension of being, but not a standardized scheme.

In the works of representatives of the "artisanal turn", aesthetic categories (beauty, ugliness) acquire an illogical, mystical, fantasy character, reflect the subconscious desires of persons, their inner fears, dreams and fantasies, which stimulates the recipient to reflect on the hidden aspects of the psyche, and prompts the artist to produce works of special depth, mystery, emotional tension. In this way, an interesting paradox arises: works that look primitive, chaotic, irrational stimulate serious philosophical reflections, cause a lively emotional reaction, a desire for interpretations. Art, which manifests itself in unusual places, forms, means, helps a person to better understand the complexity of the surrounding reality, to see the world from a new perspective, to find in it the magic and mystery of the "endless stream of consciousness", points to the "impulsive nature" of the creative process, to the cosmic boundlessness of the world and "man's position in the cosmos", in which culture is a tended

nest for him (Max Scheler), because man himself is a cosmic product (Teilhard de Chardin).

The art of handmade graffiti has become relevant, hipsters meet in specialized knitting cafes, television is full of cooking shows — everyone wants to become master chef. Bruno Latour notes in "The Composer's Manifesto": the current geological epoch is closer to the 16th century than to the modern world's self-awareness (Latour, 2010). Today's artisan is a transdisciplinary creator and researcher, not a professional, their art is a creation of geoeengineering, a manifestation of the cosmic dimension in mannerist and metamodern craft, and this is already about relational subjectivity, a person of virtue, virtuality and virtuosity. Sennett notes that "the masters' own skills have changed in content: claims to their own distinction and originality are now a motivational problem for them" (Sennett, 2009, p. 74). The cosmic artisan used the ideological achievements of postmodernism, that everyone is equal to the other in "running on the surface". In the absence of hierarchies, a person is guided by the attitude that everyone can be a designer, artist, president, writer, actor, the main thing is the ability to mirror others. All these crafts solve the problem not only of creating things, but also of creating oneself in relation to the world. Given the networked, digital society, modern craft poses the question of shaping one's life together with others, in interaction with them in the networked and media society.

This is what *motivates* the proposed exploration: self-determination within the framework of the "artisanal turn", to focus on the importance of philosophical and aesthetic planes as evidence of changes in the experience of our time, the time of fascination with manual labor, which has become represented by art. The new trend demonstrates not only the diversity of the artistic forms, but also the deep metaphysical and philosophical foundations of this phenomenon, aimed at understanding the deep and essential aspects of the realization of society ideals through artistic practices in times of the destruction of traditional trends and the creation of new ones. So new is the "artisanal turn", a key movement in the art of the 21st century, important in revealing the reasons for its influence on modern culture.

The reason for this influence becomes clearer when considering the term "artisanal turn" in conjunction with the problems arising from the metaphysical nature of this phenomenon. The first is the question of

the objectivity or subjectivity of the "artisanal turn", its nature — it depends on individual perception, when the same work of art or product is perceived differently as objects of perception, it is connected with emotional experiences of the subject of aesthetic experience (tastes, preferences, emotional reactions), or it is the experience of a transcendental attitude to perception, conditioned by culture and history, that is, the worldview of the epoch. Of course, experiences and perceptions are individual acts, but this is what causes the need to create criteria and norms for the justification and preservation of the value of the "artisanal turn", which can be used as objective universal standards recognized by the majority, regardless of individual characteristics and aesthetic pleasure, that is, as a transcendental idea. Thus, the "artisanal turn" is an answer to the question of the subjectivity or objectivity of this phenomenon, an answer to the question of how universal it can be and how much it depends on individual preferences or context. Philosophy emphasizes its conditioning by human experience, its inclusion in the general structure of reality, which indicates the presence of metaphysical components.

The "artisanal turn" does not mean that a preference is given to handiwork or the uniqueness of the work, rather such a turn is a push back from the gap between representation and transformation, dealing with the transformation of both the reality and the means of its reproduction and representation. The concept of alchemy "the metaphysics of the artisanal turn" is related to the desire for transcendence, the search for harmony and perfection, which is what art has always strived for. The masterful combination of medieval symbolism, mysticism and esotericism in a visual series is the key to one's own spiritual elevation and energy transformation.

In theory, this discovery is refracted like rays of light by the most unexpected images. The Time Machine is not just a fantasy of Herbert Wells. Such a machine exists — it is the Universe itself (Macroworld, according to Skovoroda), in which Man is a microworld that he (she) himself (herself) created, reworking and creating the future and the past, striving for immortality. Velimir Khlebnikov, a futuristic poet and philosopher, who lived during the First World War, said: "I am also waging a war, only not for space, but for time". Today, space has turned into time. Even at the beginning of the 20th century, Velimir Khlebnikov laid out his author's version of the philosophy of

cosmic ideas and the cosmic artisan, he emphasized many times that he knows the laws of time, that time is a special invisible form of space, which means that you can outline a map of time, where the past and the future will be only outlines of the traveled and not yet traveled path. It has two plans — earthly and cosmic. Flying mentally in space, the sci-fi philosopher saw below him cities made of transparent honeycombs, each person with a backpack on their shoulders, and a house made of transparent film which was rolled up in it. One can go down, unfold the film, insert it into the armature and live where you want and as much as you want. These cities of the future are well equipped: houses-bridges, houses-steamers, houses on wheels, even a house-field, but the main thing in them are people. They know the language of birds, animals, and plants and speak with them. At this time, you can talk to Lobachevsky from the past or send signals to the future, because these people are able to rest on clouds or fly in the air. Khlebnikov did not just fantasize, but calculated. When predicting the events of the future, he used the mysterious number 317. He created a neo-Pythagorean theory, where the history of the mankind fits into "three numbers! Exactly Me in youth, exactly Me in old age, exactly Me in middle age." Khlebnikov, following Pythagoras, believed that the term of human life in the past, future and present stretches for thousands of years. During this time, a person is born three times and dies as three different humans. Biblical patriarchs from Adam to Methuselah lived for 900 years or more. This is the way of Transfiguration, built from the thousand-year-old depths of cosmic life, from the material of today's earthly life. Such a Transfiguration is possible thanks to the technical progress of the mankind, the latest technologies.

We have another version of the Transfiguration in dialogue with the Absolute, when transforming yourself and plunging into your soul, spiritual depths, knowing yourself as a microcosm, you will be able to grasp the Macrocosm. This is Hryhorii Skovoroda. Skovoroda's philosophy of Transfiguration is the way to Eternity, to God (Ушкалов, 2004). Khlebnikov with his futuristic worldview is also looking for a way to God through the Transfiguration, but through engineering, the transformation of a person into a God of Numbers, a person who has mastered the laws of time, captured it through mysterious lenses and mirrors, in this case it is Khlebnikov himself (A. Tarkovsky "Mirror").

The problem of building one's own life with

the resources provided by the situation of the time is solved by the most talented, but it is them who, in search of "congenial work" (Сковорода, 2011), the purpose for which God brought them into this world, reproduce not only the world, but also their contemporary as human type. As noted Anish Kapoor: "What you work with is yourself. Each sculpture, each drawing, each painting is a kind of chemistry. It's like alchemy" (Dupre, Kerssenbrock-Krosigk, & Wismer, 2014, p. 17). Sennett notes that the artist's originality, Vasari's taxonomy of psychic pathologies ("Vasari's Life") was achieved at the cost of losing faith in the world, so "claims to one's own distinction and originality" were a problem for him. Cellini's (anti-Vasari) autobiography is presented as a variant of self-care, based on the elevation of the self from the profane to the sacred. Cellini's Disegno was a means to grace, making his art an existential urge, valuable not only as an idea or form, but also as a work of his own life, when virtuosity is connected to virtue.

Khlebnikov's Man, God of Numbers as a cosmic body, who, according to astronomy, is in the past, future and present at the same time, is a specific immortal substance that exists in all times. Even the Blessed Augustine of Hippo, proving the existence of a soul in a human, used the argument about three times: past, future and present, in which man lives at the same time. But man is also a complex device that permeates the ages with invisible rays of thought. Among the great cosmologists, Khlebnikov is the boldest and most profound, because he proposes flights not in space, but in time, this is no longer a branch of cosmology or mathematics, but the sphere of human intuition, the depth of insights, when flights in space have ended, and the era of flights in time has come. In the work of 1909, in the drama "The World from the End", Khlebnikov describes the reverse course of time — not from the birth to the death, but from the death to the birth.

A proof that you can trust the insight of artists and poets is the analysis of time and space by the famous mathematician Kurt Gödel, who concluded that theoretically the reverse course of time in the universe is possible. Khlebnikov's cosmos is for those who have already lived in Einstein's paradigm A and now direct their searches in the directions of other, more interesting forms of cosmic life, therefore overcoming fatigue from the ideals of the Enlightenment and their destruction/deconstruction by Postmodernism, looking

for new paradigms, more heuristically fruitful. In the search for ideas to substantiate the new Ideology of modernity, turning to past eras in search of life and philosophical strategies proves to be effective. Addressing the Middle Ages not as a "dark age", but as one that allows you to get answers to modern problems, to actualize transhistorical trends, it was the 16th century in the context of metamodernism that did not set a model for modernity, but revealed its futurism, similar to Khlebnikov's model, which has been included in it and which allows concept creators and artists to make new connections between the old medieval and the latest technologies, when object-oriented ontology approaches the problem of "care for oneself" (Foucault) as the plastic relativity of a human with one's already metamodern sensuality.

Metamodern was founded by the Dutch school (T. Vermeulen and R. van den Akker) for the analysis of modern art, new phenomena and artistic products in the European cultural space. According to the interpretation of Vermeulen and van den Akker, metamodernism is a reflection of the latest trends in art. Hansi Freinacht considers this to be a type of "philosophy and a stage of cultural development that humanity can achieve" (Freinacht, 2017, p. 18). The domestic academic field of development of the paradigm of metamodernism enriched intellectual searches and resources of the paradigm due to their connection with modern art and cultural and philosophical issues (Одробінський, 2015; Оніщенко, 2021b; Сіряк, 2020). P. V. Kretov and O. I. Kretova consider metamodernity as "a marker of the transformation of the collective cultural consciousness of humanity towards the new digital Middle Ages" (Кретов, & Кретова, 2020, с. 7, 14); Ya. Artemenko — as a matter of properties that reflect the visible and invisible dimensions of a human being (Artemenko, 2022).

The use of the hashtag "metamodern" has become quite popular not only in theory and academic practice, but also at the level of everyday consciousness, which is sufficiently aware of the intellectual trends of the time. It expresses itself (mainly on the Internet) about the very trend of metamodernism, whether it is a film, or another fashionable special offer, an exhibition, a bestseller, in order to "play" an intellectual (either "to be" or "to appear") and such facts on the Internet enough from those who want to be modern, trendy, "stylish and mobile". Yu. V. Odrobinsky believes that five senses are not enough to perceive and understand

metamodernist works. True, he does not name which ones are still needed, but the problem of finding them is on time (Одробінський, 2018, с. 264). The artist of the 21st century creates something that excites the imagination and resonates in the human soul in a new way. For this, an art critic and an artist need professional tools and professional knowledge, while cultural "lows", mass cults (hierarchies still exist) will have to stimulate their brains with meditative practices.

"The human mind, according to A. Dumitrescu, is capable of forming new internal configurations and discovering new contours of reality" (Dumitrescu, 2014, p. 243). "If you know your true self, it's easier to deal with your emotions, reactions, dominant urges of the Ego" (Dumitrescu, 2014, p. 244). In this situation, the "I" needs the Other, thanks to which it grows, develops, expands, learns a constructive attitude towards other people and the world" (Dumitrescu, 2014, p. 245).

An important role in this process is played by a person's ability to master the metamodern cultural code, to create a project of personal development on the way to the "best version of oneself" (a fashion trend in the promotion of modern life strategies for young people). And if the ideology of postmodern society and culture promoted the equality of everyone on the surface, similar to "a tick or a louse" (Deleuze), then metamodern sensibility requires taking into account the complex hierarchies of inequality between people in modern societies.

Thus, the "artisanal turn" implies intersubjectivity regarding its status and characteristics, implies the existence of general or collective standards and assessments formed in the process of interpersonal interaction and sociocultural influences. This is the complexity of judgments about the phenomenon of the "artisanal turn", which is based on the criteria described above.

Requirements for the recognition of the "artisanal turn" as a cultural and an artistic phenomenon correlates with a transpersonal view of a human, which, according to Freinacht, is aimed at moving towards dividualism and transhumanism, "going beyond the ideas of individualism and humanism" (Freinacht, 2020). The philosopher's argument forms the problematic center that concerns the change of the image of a human in the culture of metamodernity and the "artisanal turn"

in one's worldview. Thus, "humanity is able to be changed by changing consciousness", by working on the "fundamental sense of self and reality". In the search for identity, it should be taken into account that it is transpersonal in nature and goes beyond the set of usual roles, when the human essence is formed and changes its boundaries through the relationship with Others.

In the transpersonal perspective, acceptance of the Other as he or she is, inclusion in the process of co-creation and mutual potentiation between people. Such a non-anthropocentric position is in time when courses on animal rights are read, the Davos Forum on environmental protection is held, this is when human experience is not the measure of all things, when the experience of other living organisms cannot be devalued. The time of biotechnology and nanoengineering (Fukuyama's "Our Posthuman Future") requires a transition to the position of transhumanism, which changes the biological foundations of human nature and, accordingly, changes the circumstances of people's lives and their environment (Freinacht, 2017, p. 419–420). The human nomadic "I" travels through the social stream, forms a virtual identity that arose with the invention of the Internet, turns human communities into a tribe of nomads (Freinacht, 2017, p. 418).

"The function of the cultural code is the interpretation of the surrounding world using a toolkit of interconnected symbols, which ultimately determines our worldview and our actions" (Freinacht, 2017, p. 240).

"The mankind is still guided by a pre-modern or traditional cultural code, the formation of which dates back to the Bronze and Iron Ages (when city-states and empires were created), as well as the times of medieval artisan culture" (Freinacht, 2017, p. 242).

For the first time, the concept of the modern artist as a "cosmic artisan" (1987, 345), when art becomes exclusively a matter of technique, development and assembly of any material using unformed and non-localized, that is, cosmic forces, was proposed by Deleuze and Guattari in the work "Thousand Plateaus". The most important element of the artistic continuum in the aesthetic concept of Deleuze and Guattari is graphicness (the popularity of graffiti today). The

peculiarity is that the authors stand in solidarity with the geographical determinism of the Charles Montesquieu school, adding graphics to geography, and this makes it possible to explain the structures of art with the geopolitical features of its materiality.

Deleuze and Guattari propose dividing art into two types — territorial art and imperial art. Territorial art is the kingdom of graphics, its pure form is "graphics on the body" (tattoo). Tattoos and wild dances of primitive tribes are graphic codes of geographical features, the key of which is cruelty. The sign systems of territorial arts are based on rhythms rather than forms, zigzags rather than lines, production rather than expressions, artifacts rather than ideas. In the imperial arts, cruelty is replaced by terror, there is a system of written images based on the "incest" of graphics and voice, the signified and the signifier. Such art initiated a new imperial graphics, replacing "graphics on the body" with inscriptions on stone, paper, and coins. Deleuze and Guattari believe that modern art is on the threshold of a new leap in the creation of new supercodes of graphics, when the flows of content and expression have turned into signs without meaning, in their gaps there are flickering images that disintegrate at the slightest change in the speed and direction of the flow. Becoming uncontrollable, these flows spill over the dam of censorship, break through the language sheath and ultimately the writing turns into schizoflows of sperm and excrement, which are harbingers of the future phase of art history, changing the geography of art into cartography. Then the "Rhizome" culture appears (Deleuze, & Guattari, 1976).

This is how the outlines of the culture of the future with its new aesthetics appear, the beauty remains the central category, but its meaning changes. The beauty is an endless schizoflow, an unsystematic and disorderly rhizome, aesthetics carries out an unsystematic pop analysis of "rhizome culture" with the help of a new methodological key — rhizomatics. Art does not define and depict, but maps. It oscillates between two poles — revolutionary (art moderne) and reactionary (modernité). The face of art, on which time makes its marks is a white canvas, a sheet of paper, a movie screen, permeated with "black holes" of creativity, when, destroying the wall of reality, the artist climbs out of the "black hole", turns inside out, becomes elusive. Lines of escape have different configurations: a wave (V. Wolf), a web (Proust), a program (Kleist). In combination, they form the frame

of a machine of war and desire — marital (Strindberg), alcoholic (Fitzgerald), military (Kleist), illustrate the essence of artistic creativity — its experimentality. Just as it is not known where the schizophrenic line of escape will turn, the goal of schizophrenic art becomes the study of the "falling of the molecules of the artistic process into a "black hole", and philosophy rushes in search of applied fields, spreading in masses, destroying itself and trying to survive in the situation of "death of culture", total deculture, turning into "philosophy against philosophy." Art can be a means of expressing and understanding metaphysical axioms. Artists who convey their ideas through works. Through the use of symbols, metaphors, and abstraction, they address the deep aspects of being, express the truth that can be difficult for rational thinking, because it is a form of symbolic language capable of deepening the understanding of metaphysical truths, establishing arches between the material and the spiritual, causing admiration for eternal ideas and values. In this interpretation, the "artisanal turn" enriches human experience, makes it more saturated with spiritual values, life strategies, artistic values of the past, it becomes deeper and more meaningful.

The value of the "artisanal turn", thus, can be multi-layered, depending on the context, individual preferences, cultural norms, philosophical beliefs.

The connection of the "artisanal turn" with morality and ethics becomes quite important, as it embodies ethical ideals, challenges to social norms, posing dilemmas about moral norms, which have a defining ethical and philosophical status and are accompanied by a long and interesting story up to the unconscious machine fulfillment of desires, which has become the meaning of a postmodern individual life, who is fundamentally opposed by Deleuze and Guattari to the "Oedipized" unconscious of Freud and Lacan, because the Oedipus complex provoked the replacement of the essence of the unconscious with its symbolic expression — myths, dreams, tragedies, i.e. "antique theater", and the unconscious — not a theater, but a factory for the production of desires.

The schizoanalysis proposed by the authors should liberate the revolutionary forces of desires, because the unconscious is not figurative or structural, it is machine-like. The task of schizoanalysis is to investigate not the metaphysical transcendental unconscious but the schizophrenic, the real rather than the symbolic, the machine rather than the structural

(Deleuze, & Guattari, 1972, p. 130). Actually, for them, this is a La Mettrie human-machine of the 18th century, just the brand and class of this car is different (Mercedes, Lamborghini, etc.).

Rejecting biologizing theories of man, they see the unity of the world in qualitative uniformity, which excludes the division into living and non-living, the difference between nature and society, because a human-machine turns all his or her desires into mechanical processes. Libido embodies the energy of the desiring machines and is their result. While maintaining libido and sexual pulsations, working "organ machines" produce desire. If the machine stops, the paranoid death instinct is activated and a "body without organs" appears, the heroes in the theater of the absurd by A. Artaud's, Beckett's plays can be considered the artistic analogue of the non-organism, these are the mechanisms of social production of the bachelor machine, the machine in Kafka's "Process", super-males in the works of E. Poe. These are pictorial analogues — "Naked Mary" by Duchamp, "Eve of the Future" by Villiers. Their unconscious automatic, machine eroticism closes the cycle of the desiring machine, combining "machine-organs", "body without organs" and the subject. In our opinion, the value of such constructions is that the authors emphasize the fact that a human is the creator of his or her own individuality. The self-worth and dignity of a human lies in the fact that he or she, activating his/her own self, realizes himself/herself in artistic, aesthetic activity, is able to resist manipulation of his/her consciousness by others, realize himself/herself through creativity, in which unconscious motives, instincts, childhood traumas are important factors.

Deleuze and Guattari have in fact created a new mechanical pansexualism that embraces private and social life, but the shortest way to achieve this is through art, only that part of it that addresses the irrational unconscious. Considering Marcel Proust as the author who is not interested in revolutions, wars, but how these events affected the redistribution of heterosexual and homosexual libido, they determine the future of humanity:

"Libido fills the social field with unconscious forms, hallucinates all history, drives crazy civilizations, continents and races, keenly feeling the global formation" (Deleuze, & Guattari, 1972, p.117).

Distancing from Lacanian ideas allows the authors to form "a fundamental difference between schizoanalysis and psychoanalysis: schizoanalysis reveals a non-symbolic unconscious, a purely abstract image similar to abstract painting" (Deleuze, & Guattari, 1972, p. 421).

The problem of both philosophy and art is the destruction of the normal "I", but not to the point of illness, but to the breakthrough of one's own limitations through a phantasm in feelings, when the subject feels like a woman, a god, a Napoleon, etc. Agents of desire, creators of life are those in whom the impulse of the unconscious is stronger: a child, a savage, a clairvoyant, but the quality of all these schizos is inferior to the artist. Deleuze considers the superidea not the theme of Oedipal guilt, but the theme of the innocence of madness, which finds its way out in sexual delusion (Deleuze, 1970). "Literature is just like schizophrenia: a process, not a goal, production, not an expression" (Deleuze, & Guattari, 1972, p. 158–159). The schizophrenic writer is Artaud ("Artaud-schizo") (Deleuze, & Guattari, 1972, p. 160). Among painters, it was V. Van Gogh that was guided by such a strategy. Deleuze and Guattari propose the schizoanalysis of art as a new method of aesthetic research — group phantasms through the unification of the production of desires, the inclusion of works of art in the mode of operation of paranoid, technical desiring machines. Acting in this way, the artist seems to lay mines of desires in his/her creations, capable of exploding at his/her command. The apotheosis of the artist's creativity is the burning of libido energy. Proust's books are literary machines for the production of signs. "In search of lost time" is a classic schizoid work, composed of asymmetrical parts with torn edges, of disconnected pieces, puzzles.

On this basis, a minority theater (theater of the minority) arose, the specificity of which is that the author, creating paraphrases on the themes of the classics, removes the main protagonist (Hamlet, Romeo) and allows secondary characters to develop (Mercutio at the expense of Romeo). This is the critical function of the theater, and the human of the theater is not a playwright, actor or director, but a surgeon, an operator who amputates, operates. Thus, in Benet's plays, the place of Lear or Richard III is occupied by women who fight among themselves. The efficiency of

such a machine is evidenced by the qualification of its operator. In one of Benet's plays, Juliet, after drinking poison, falls asleep in a cake, which, according to Deleuze, allows to demystify Shakespeare's theater by analogy, as L. Carroll did or as it is done in the Italian *commedia dell'arte*. In this way, the power in the theater and the power of the theater-performance is debunked through the call to create a new theatrical form "non-performance, non-image theater" (the theater of A. Artaud, B. Wilson, E. Grotovsky), identity through denial. But the most sensitive to madness was the cinema with its black humor, when the change of plans, storylines causes schizophrenic laughter (Chaplin's films). As a result, art is a continuum capable of taking on different forms — filmic, musical, theatrical, which are subject to the speed of unconscious schizoflow, are its variations.

Such a detailed description of the "postmodern situation" is an appeal to an era that points to times of great intellectual change and development of philosophical ideas, even through the procedures of rejection, deconstructing and denial. How the postmodern cultural movement of the 20th century allowed a radical rethinking of traditional ideas and trends, showed that ethical and aesthetic categories are constructs that society creates and implements, they are not objective concepts, but the result of sociocultural influence and symbolic systems, a social agreement between people and institutions.

Symbolism and semiotics therefore determine our perception, are something unstable and changeable, which depends on context and cultural influences. Thus, by "destroying" the transcendental pole of culture, postmodernism stimulated nostalgia for "eternal" values in a world filled with "hyperreality" (Baudrillard, 2005). The search for a new path for society, new signifiers of cultural time is connected with the latest technologies, modern neurosciences in combination with philosophy, psychology of perception, these technologies allow a deeper understanding of how the brain reacts to certain cultural stimuli, artistic impressions. Globalization, multiculturalism create opportunities for the interaction of cultures and artistic practices, create unique opportunities for research and reception of various aesthetic approaches, new artistic and design practices. An important factor is the influence of the Internet and social networks, because through them consumers can also participate in the production of works of art, their democratic

voice becomes important, and new opportunities for receptions in different cultural contexts appear.

Metamodern, including the Middle Ages of the 16th century in its image, explains its cultural logic in a different way through the artisanal turn, restructuring and changing the entire field of the metamodern philosophical and artistic movement. Such an artisanal turn reflects the mindset of modern philosophers and artists who share its project and use its theoretical potential, capable of responding to today's challenges, enriching the thesaurus of the so-called "artisanal turn", enriching the language of description and understanding of contemporary artistic problems and their effects at all levels of human existence. The cosmic artisan, articulating what lies beyond good intentions and postmodern fascination with technological progress, knows that there comes a point when you can't improve — every paradigm has its limits. In a digital society, where there are only information processes, a human becomes a machine among other machines, or one of the ways of creating coherence in matter among others. The cosmic artisan, trying to oppose art in favor of life, does not oppose art as such, but against the form of art transformed into life (the art of life), against a socio-political project when a human is the hero of modern DIY culture.

"Modern human is not a child, not a madman, and even more not an artist, but a cosmic artisan: a self-made atomic bomb. To be an artisan and no longer to be an artist, creator or founder is the only way to become cosmic, to leave the environment and the earth behind" (Deleuze, & Guattari, 1987, p. 345).

Modernity rediscovers craftsmanship as a model of engaged life. And this is no longer a question of human as a social being, but of human as a cosmic being, it is not only a question of subjective attitude or the generation of objective structures, but the production of sociality through performative coherence in gestures and actions, aesthetic and technical at the same time. This is the aestheticization of oneself as self-care (M. Foucault). This is not only politics, but also cosmopolitics. The technology of self-care, like any technology of subjectivation, is artificial, like the whole world around, including the total artificial mediation of nature, self-referentiality with ritual meanings. Media literacy, eco-literacy, cosmo-literacy

are important here to problematize the division of labor between design and crafts, to reveal the cosmic dimension in both mannerist and metamodern craft, here there is an infinite variation of manners rather than forms. Instead of explaining works of art as a reflection of norms, values, linguistic, political, religious conventions, one should turn to the works themselves in their sensuous, non-conceptual and non-anthropocentric reality ("Field studies of Ukrainian sex" by Oksana Zabuzhko), that is, to "field studies", not to theorizing.

From an ecological point of view, handicrafts return us to the shared social and material conditions of production. Similarly to Deleuze and Guattari, who describe the mode of activity of the cosmic artisan, for whom sobriety is "a general prerequisite for the deterritorialization of things, the molecularization of material and the cosmicization of forces" (Deleuze, & Guattari, 1987, p. 344), the "new sobriety" of the "artisanal turn" changes the experience of time. Yes, what seemed archaic becomes new today. Peter Osborne speaks of modern art, which comes after postmodernism and is "a kind of internal retreat of modernism to modernity." Instead of a modernist new or postmodern "end of history" (Fukuyama), the present lives in an asynchronous present, where the "purpose" is etymologically "among" heterogeneities — technical, social, political, digital, gender, etc., which ultimately constitute modernity. Craftsmanship provides an opportunity to control the tools and means of production, industrial relations in order to preserve the traditional way of life. The craft is combined with the intimacy of the workshop and the corresponding closed guild consciousness, which appreciates the specificity of its master and their skill. An illustration of this situation is, embedded in a completely different storyline of the movie "Visit to the Minotaur", the line of making, creating, violins in the "competition" of Guarneri (brilliantly played by Rostislav Plyatt) and Stradivari.

Artificial intelligence is woven into modern life. So, on November 28, 2023, there was a message on YouTube by TSN: "Don't believe your eyes, or it's a deepfake of the highest level." The message said that the German government was outraged by the fake speech of Chancellor Scholz, which was created with the help of artificial intelligence. The company was launched by the "Center of Political Beauty" group (Zentrum für Politische Schönheit). In the edited clip, the chancellor

allegedly justifies the ban on the far-right *Alternative for Germany* party. Government spokesman Steffen Heberstreit said that such fakes are used to manipulate and influence public opinion and "it is becoming increasingly difficult to distinguish the real from the fake". We took this information "at random" when we were working on the article, opening YouTube TSN that day. We are sure that on any other day the "catch" would have been similar. Like a cobweb the network is full of pictures when Putin "sings" the "Hymn of Ukraine" or President Zelensky addresses someone from his entourage or the people with speeches that, by definition, could not have been made by him. Thanks to modern techniques and technologies, we can build a new modality of transdeductive attitude of human to human, leader to the general public, this is the work that has again become a collective activity, but already in the network, where artificial intelligence is also present. Such a technical network connects humans and non-humans, archaic and new technologies, in which responsibility must be based on technical commonality. The operational use of computer-controlled robots is not just a means to reach a goal, the ability to create forms for predictable and unpredictable purposes, but the launch of an unpredictable evolution, a largely uncontrolled "fluctuation zone that coexists with reality itself" (Deleuze, & Guattari, 1987, p. 373), a zone of uncertainty in which fine and applied art, design and craft converge in abstract and machine constructivism, in the end, they all converge with life itself.

Sennett says that the craftsman is always in bodily combat with reality, making split-second decisions, learning from unpredictability and limitation. We finally have to get rid of the concept of design if we want to understand what is revolutionary about craftsmanship: design is problem-solving and functionality, craftsmanship is problem-finding and inaction (from action), such as the self-destructing DRM chair. To create is to think, I will not create what I do not know about. Design becomes a matter of skill and sensibility, the ability to experiment and collaborate with materials that appear as an enigma, a cluster of trends that must first be learned to read. Similarly, Deleuze and Guattari ("What is philosophy?") compare the work of a philosopher, a producer of concepts, with the work of a carpenter who knows the material (from which you can make a chair or the deck of a ship). Similarly, the master artist of today, as in the 16th century, lives and acts in space, if Mannerism

used mechanics, raising it to the sphere of the form-creating idea (idea-form and matter-material for the idea in Aristotelian Metaphysics), then today machines are able to act as form-creative strength. The Mediums of Enlightenment were replaced by new Mediums-technologies, changing the mutual deterritorialization between the hand and the material "documenting in fascinating detail the very history of their creation and transformation": Quaiola's "Prisoners" offer a modern interpretation of Michelangelo's "non-finito". They shift the focus from over-familiar sculptures to how new technologies bring new tension and manner to the formal articulation of matter. After all, it is not ideas that inhabit matter, but other materials. This is what makes today's interesting conversation about new crossovers such as digital handwork, digital gothic or digital grotesque. This also stimulates the return of another message on November 24, 2023 on YouTube TSN: "Astrologers "in law" in the Verkhovna Rada (Ukrainian Parliament) registered a bill on esoteric education. People's deputy from "Servant of the People" Serhii Hryvko initiated the creation of a state register of astrologers, tarologists, numerologists and other workers in the esoteric field. The people's deputy proposes charging a fee to the State Budget for those who want to work in the "esoteric services" market. He proposes to introduce the term "esoteric education", which will mean "a person's acquisition of knowledge and information that contain elements alternative to generally accepted scientific concepts." This is another proof of a return to the Medieval paradigm with its esotericism, alchemy, which dealt with the manipulation and operation of nature itself for different purposes, depending on the kind of craft. In the fifteenth and sixteenth centuries, Paracelsus and Dürer proved that alchemy and art are one and the same. Operating and manipulating nature, Paracelsus was engaged in medicinal, clinical, pharmacological theories and practices, Dürer created works of art, Cellini tried to "revive and "test the earth", use its powers by liquefying its metals." As a blacksmith, he knew that form and matter are combined, so his Perseus is not carved from marble, but cast in bronze (1545). Alchemy influences modern art. The exhibition "Art and Alchemy" (curated by Dedo von Kerssenbrock-Krosigk and Beat Wismer) is proof of that (Dupré, Kerssenbrock-Krosigk, & Wismer, 2014). Today this theme is used in Gordon Matt-Clark's Urban Alchemy (2009–2010), Wilhelm Mundt's Garbage Stones,

started in 1989 and today there are more than 500 stones. Using hybrid production waste from his own studio, the artist covered it with colored reinforced fiberglass plastic. Such an installation aims to evoke magic and mystery as fossils of our time. Beyond the art world, what Parikka calls the “reverse alchemy” (Feigelfeld, Huber, & Wieser, 2015) of urban mining is emerging: analogous to urban farming with its new function of using rooftop development and unused industrial sites. Alchemy is that you can not extract gold from the philosopher's stone, but from mobile phones, used (or unused) boards. This shows that technical objects contain the capabilities of metallic arrangements and are never just technology, but before you, elemental parts of the earth. This is not only a technological, but also an economic, legal problem (the fight against economic crime). Thus, in the message of the Ministry of Defense dated November 30, 2023, on YouTube TSN, it was noted that

"charges with gold and silver worth UAH 65 million, which were not registered, were discovered in a military unit in Zhytomyr region. The blocks contain approximately 50 tons of unaccounted-for boards containing precious metals: 28 kg of gold, 60 kg of silver, 590 grams of platinum group metals".

The metamodern cultural code is the most complicated among all existing codes and incorporates fragments of premodern, modern, and postmodern codes and is capable of maintaining social norms. L. R. Andersen believes that this code is capable of preserving European cultural heritage from the destructive effects of globalization (Andersen, 2019, p. 1). Rifkin talks about the birth of a "protean" generation, a generation of people with plastic, shimmering identities, the ability to change depending on the situation.

For them, access to networks comes first, not possession of material resources and values. They perceive themselves as a dynamic node of the network, which instead of worrying about their own survival, can shift the emphasis, reorient to cooperation with others (Rifkin, 2014). O. I. Onishchenko defines metamodernism as the theoretical reality of "mind games" as "the trends in the development of art in the first decades of the 21st century" (2021a, p. 137). E. V. Horislavets considers the cinema of the

beginning of the 21st century to be postmodern with its double coding (pastiche), which is still widely used in film art and culture. In the opinion of the author, art is at a dead end due to the doom of compilation caused by the conditions of postmodernism, while the replenishment of the film language by digi-, re-, hyper- and metamodernism is insignificant (Гориславец, 2020, с. 18).

Metamodern society does not limit the class of bearers of symbolic objects (Baudrillard, 2005, p. 70–71), opens the possibility to choose the symbolic system that is more to your liking (Toffler, 1970, p. 433). It is obvious that staying in a one-size-fits-all and monotonous cultural environment has now become impossible (so one has to make one's own choice — how much one can consider one's own outside of the powerful influence of the Internet and social networks that dictate their laws in the digital space). In such a situation, J. Baudrillard considers it quite logical that humanity wants to enter a universal symbolic system that should be publicly available.

This is a radical step that requires prudence and reflection in view of how life changes, what forces it activates, and what purpose such a global innovation should serve (Baudrillard, 2005, p. 71). The desire for authenticity has its sources, according to Charles Taylor: God, the idea of Good, the inner self (Taylor, 1991, p. 25–29). We assume that the desire for authenticity can be stimulated by three types of factors: biogenic, psychogenic and sociogenic. The constructed human "I" is divided into authentic, "nominal" and "socially constructed". Nominal is used to attribute works of art. For example, when we need to establish whether a certain sculpture is the work of Michelangelo or da Vinci. But in the social sciences, authenticity is considered precisely as a construct generated by society (Carroll, 2015, p. 4). The presence of society creates a social "I" in a human. The concept of division has become a popular trend in recent decades. In the collective monograph on big data "Big Data: A New Medium?", the eleventh chapter — "POV-Data-Doubles, The Dividual, And The Drive To Visibility" — is devoted to the divide, or rather, in it, the author in dialogue with G. Deleuze develops a cinematic view of the divide (as a POV-actor), which is a product of the interaction of molar and molecular, and big data technology allows one to technically implement this vision.

Unfortunately, we have to admit that Ukraine is in

search of "lost time", so far the era of metamodernity has not been actualized for us, and the previous stages have not been completed, we have not used their fruits to the full extent, since we were "catching up" with time, and did not live and work in it due to known circumstances. Unfortunately, similarly today, metamodernism exists in the minds of individuals, it is an exclusive subject of interest of the academic community, in particular cultural experts, cinematographers, philosophers, and the "artisanal turn" interests artists precisely because of its technologies for creating artistic values. Although there are no obstacles to theorizing, using ideas, techniques, tools in the technologies of the "artisanal turn", metamodern worldview in architecture, music, literature, painting, installations, performances, show business, for culture and society it is "out of time", it is difficult to implement innovations in the field of education, psychology, psychotherapeutic practice, in engineering, and production processes.

Thus, the "metaphysics of the artisanal turn" in the art and aesthetics of metamodernism represents a diverse and experimental field where significant changes are taking place in society, culture, philosophy, and art. The echo of the ideas of the 20th and 21st centuries indicates that the specified spheres are based on the original concepts of time, intuition, "living reality" (Bergson) from the beginning of the 20th century. From this point of view, time has become a fundamental concept that has determined the perception of the world, allows a deeper understanding of society as a whole, its technologies and cultural processes. Henri Bergson considered time as an important aspect of artistic experience (Gilles Deleuze's work "The Philosophy of Cinema"). Bergson considered time as an important factor of aesthetic experience, which is why Gilles Deleuze in his philosophy of cinema, with references to Bergson, called the first volume *Cinéma 1 L'IMAGE-MOUVEMENT*, because it was H. Bergson who emphasized that artistic objects are not static, but a process that unfolds in time, feels life and its movements. Bergson's approach is very different from the objective theories of that time, which defined artistic categories according to certain fixed characteristics, statically.

The aesthetic philosophy and metaphysics of "artisanal turn" emphasize subjectivity and individual quality of works of art, which express the personal perception of both the artist and the recipient, it is different for different people, and the forms of perception

are also different. This makes art more personal and individualized, rather than standardized, universal, and perception is more saturated with emotions and depth of insights when viewing works of art.

Not only pleasure, but also morality essentially influences the formation of new artistic concepts and ideals by modern art. Philosophical methods are necessary to analyze this phenomenon in order to understand the depth of their influence on modern culture as a whole, and specific works of art and the artistic means used in them as a visualization of these ideas. It is philosophy as metaphysics that considers the "artisanal turn" as a fundamental aspect of human experience, as well as a way of searching for meaning in art as an expression of human existence, the development of new approaches to its understanding, which, in turn, creates an opportunity for the emergence of a new artistic style, which impresses with its originality and unexpectedness, and perhaps under their influence and through their use of new life-creating technologies.

The non-linear approach makes it possible to rethink the modern art of the "artisanal turn" through the expanded perception of time, artists can create images where events and objects of perception exist in parallel or intersect, forming unusual connections. Such a view of time opens up new horizons for understanding modern art in a creative way, and for artists for unusual images and combinations to become a wonder and fascinate.

Conclusion. Summarizing, we note that the "artisanal turn" is a form of modern art aimed at the search for something deeper, unexpected at a time when the world is facing numerous challenges and threats. Similar to the situation after the First World War, when society lost its orientations and hopes, and traditional forms of art could not express the new reality, surrealism arose. Perhaps the "artisanal turn" will work in a similar way and, in combination with Metamodern, will become a way to better understand the complex reality around, a way to open the door to the world of a new unusual perspective, to see the future there. The allusions used to the universal technologies of alchemy for artists are personal aspirations for transformations and career growth through the archetypal spiritual practices, which are also timely. The artist's alchemical process of transmutations is a means of expressing the ideas of the search for inner harmony in an inharmonious aggressive world, and the metaphysics

of the "artisanal turn" allows us to conclude that art is a mirror of time, related to the worldview of the era, capable of evoking various emotional states — from disorientation to meditation, and therefore to reflection.

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Ремісничий поворот як черговий пошук «втраченого часу» (Пруст) українськими інтелектуалами та площини його репрезентації

Анотація. У пропонованій розвідці осмислюється так званий «ремісничий поворот» в контексті метамодерної культурно-філософської парадигми, особливостей метамодерної ситуації у філософії і мистецтві. Залучаючи аргументацію вітчизняних авторів, які досліджують метамодерні ідеї у вітчизняній науковій думці, їх вплив на стан сучасної культури і мистецтва, доведено, що рефлексії стосовно особливостей культурного і мистецького буття, виходять за межі постмодерну і потребують звернення до ситуації метамодерну. Перегук традиційного, постмодерного і метамодерного культурних кодів свідчить на користь метамодерну як культурної стадії розвитку суспільства і філософської течії віддзеркаленої культурним метамодерном у сув'язі з «ремісничим поворотом» у мистецтві. Бо саме цей поворот є новим поглядом на людину, культуру, нову авангардну естетику, оригінальні художні стилі. Метамодерна мистецька парадигма є новою модальністю трансдуктивного відношення людей до речей і трансіндивідуальних відносин між людьми, а космічний ремісник — реляційною суб'єктивністю. Мистецтво «повертається» до ремісничої доби Середньовіччя шістнадцятого століття, що призводить до оманливої ілюзії ремісництва як сфери реалізації особистої автентичності, як з погляду теорії, так і мистецької практики, але у цьому більше сучасного алхімічного мінімалізму, аналогічного описаному Дельозом і Гваттарі модусу діяльності космічного ремісника з притаманною йому маньєристичною віртуозністю, ніж справді нового. Обговорення питання «метафізики ремісничого повороту», повернення ремісництва та маньєризму у сучасні ремесла допомагає митцям прояснити своє місце у культурі і стверджувати свою фахову автентичність через створювані мистецькі вартості, а для філософів поняття «ремісничого повороту» висвітлює його головний зміст і конкретні значення, суб'єктивні і об'єктивні параметри, логічну та емоційну складову принципово нової естетики краси, яку започаткував сюрреалізм ХХ століття.

Ключові слова: ремісничий поворот, ремісничий продукт, переживання часу, космічний ремісник, екологія творчості, реляційна суб'єктивність, неантропоцентрична реальність, неоремісник, метамодерн.